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# Photo-Era

## The American Journal of Photography

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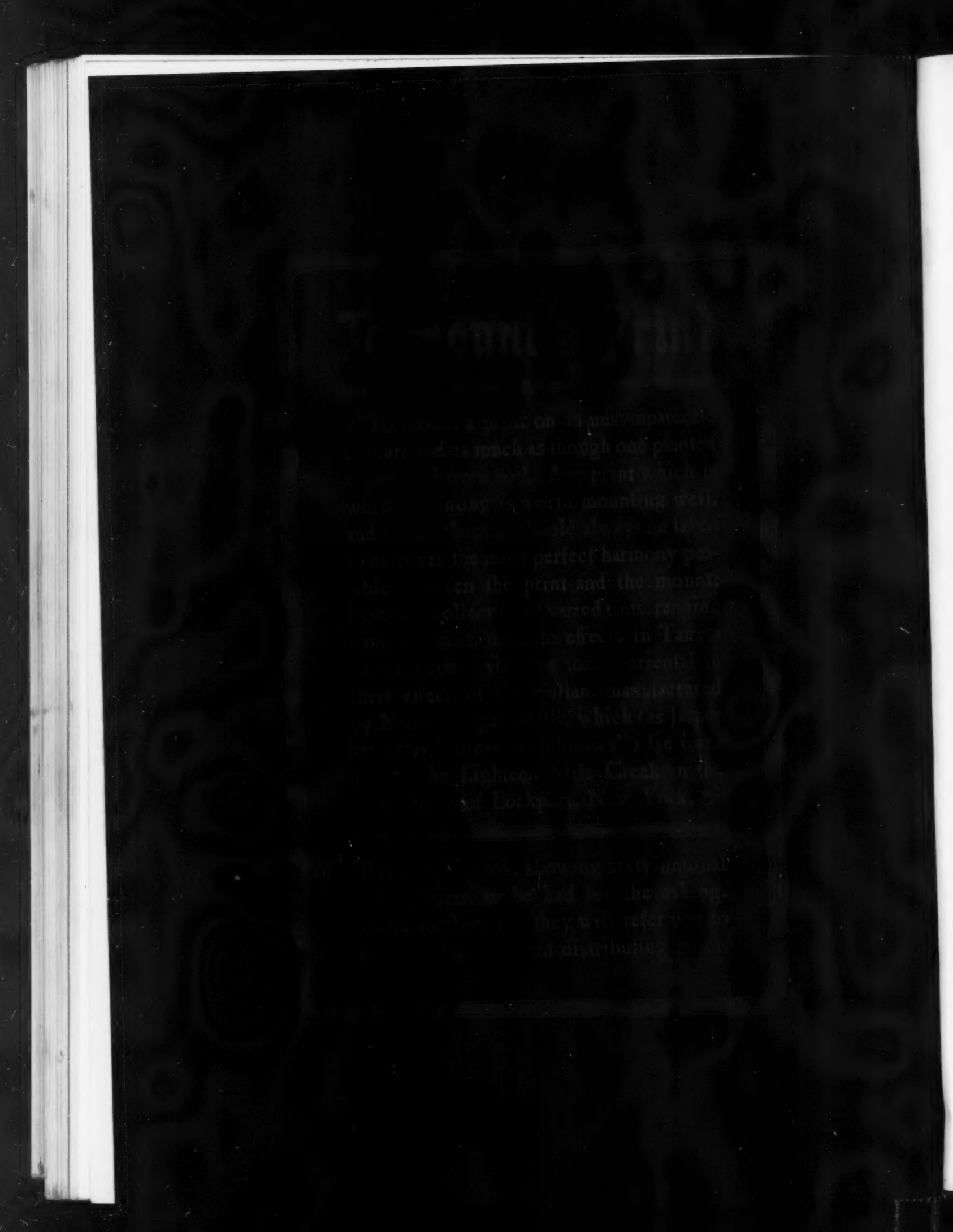
Boston, Philadelphia, Chicago



PORTRAIT OF BISHOP LAWRENCE
By GARO

PHOTO ERA

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# PHOTO ERA

The American Journal of Photography

VOLUME X | MAY, 1903 | NUMBER 5

## Art in Portraiture

THOS. HARRISON CUMMINGS

IT has often been stated, with some degree of truth, that the same problems that meet the painter also confront the photographer. Composition, balance, drawing, color, are all as essential to artistic success in photography as they are in painting.

When a photographer begins with the first touch to bring his model into pose, when he selects his view-point and turns a fold of drapery, he has taken the first step towards artistic achievement, and the spirit of art is stirring within him. The merciless severity of his lens, plates, and chemicals is no hindrance, in photography, to the hand of a master. For, like the painter, he substitutes breadth for detail and subdued effects for sharp outline, softens his light and shade, when necessary, and the limitations of his tools and process are as nothing if the spirit of art has come to him. Invention, design, feeling, imagination, all coalesce in the finished result, as in a painting, and the picture is lifted out of the range of photography into the realm of art. For this reason, if for no other, a painter's opinion is sometimes useful even to determine photographic values.

In artistic portraiture, the subject of this article, we know of nothing of greater value to a photographer (who might do worse than paste it in his hat as a constant reminder) than the advice given by the famous portrait-painter, Von Lembach. The one great dominant principle in his portraits was that "out of nature one should always grasp and hold fast but one thing in portraiture — the HEAD. That this exponent of the soul must stand out in undisturbed unity; that accessories of whatever kind, whether of dress or of form, must distract and weaken the impression that the head should produce; that a portrait, to attain its aim and significance, must look out from a background of nothingness and must be shorn of every detail that interferes with this unity of purpose."

To illustrate the application of this principle in photographic portraiture we have selected six pictures from the fine collection of the Garo Studio, in Boston, for reproduction in this number. These pictures all show an unusual breadth and largeness of effect for photographs. But what they are specially remarkable for is the strength and definition given the central point of interest in each — the HEAD. There is no weakening the unity by the crowding in here of accessories which would surely divide the attention. In making these portraits, we feel that the artist has been fortunate in depicting character, and has stopped at the right point where any further detail was unnecessary to strengthen his picture. Where art has to do with character the simplest statement is always the strongest. And so the portraits that strike us the most forcibly, in exhibitions, are, as a rule, those conceived in simplicity and vested with a personality that stops and holds us. The pictures of both Bishop Lawrence and Joseph Jefferson, in this issue, abundantly show this. Their features are bounded by shadows, and the expression of character in both is achieved by the massing of blacks and whites. This does not mean, however, that there should be complete obliteration of detail to express character in portraiture; for, among the illustrations of this issue, in the "Portrait of Miss Chase,"

there are certain large lines of drapery which the very character of the subject demands. Here, too, the quality of breadth is secured, in the portrait, by a graded light which proceeds gradually from deep shadow to high light, lending variety and simplicity to the whole — a sort of chiaroscuro effect that is very pleasing. We have heard Wilbur Dean Hamilton, the artist, declare, before the Lens and Brush Club, of Boston, in criticizing this picture, that because of this effective rendering of light shadow and halftones it was the finest photograph that he had ever seen. This opinion was endorsed by many of the leading photographers of New England who were present.

Meanwhile, back of these beautiful portraits, stands the refined personality of the artist. For, a strong portraitist must, of necessity, be a man of fine grain, since his refinement is the mirror in which his sitter is reflected.

"Back of the canvas that throbs, the painter is hinted and hidden;
Into the statue that breathes, the soul of the sculptor is bidden.

. . . . . .

Crowning the glory revealed is the glory that crowns the revealing.
Back of the sound broods the silence, back of the gift stands the giving.
Great are the symbols of being, but that which is symboled is greater."

John Garo is a fine example of that singleness of purpose and devotion to his calling that characterizes the born artist. When he began his professional career, sixteen years ago, as an operator in a studio, in Worcester, Mass., he was a mere boy — a stranger in a strange land, among a strange people, speaking a strange tongue. But then, as now, his chosen art was the all-absorbing interest of his life. He had a temperament of rare vitality and sincerity, and added to all this was the most precious of all gifts, the artistic nature. Toiling by day and attending art school at night, he soon began to reveal a growing mastery over the materials of his art. There are some photographers who, though possessed of a thorough mastery over the materials of their art, are, nevertheless, lacking in spirit, and never rise above the dead level of their profession. There are others who seem to be more impressed with the dignity of their vocation. They have the spirit to do something better and they rise. They work because the spirit is in them and they show to others in their work the beauty that has awakened their own admiration. Garo belongs to this latter class. Later on, he came to Boston, and after some years spent in acquiring experience and reputation in some of the larger studios of the city, his ability began to be recognized. In March, 1902, he was able to open, on Boylston street, in one of the most exclusive sections of the city, the largest and most finely equipped photographic studio in all New England. The best people of the city are now numbered among his steadily increasing clientage, and his brother photographers are all rejoicing in the well-merited success that has come to him at last.

And when they come to analyze this success there is a lesson in character and art education enough and to spare for them all. "First learn technique, then try picture-making," is the constant cry at photographic conventions. But, while technique is easily learned, picture-making is seldom mastered, yet this is the key-note to success in professional photography to-day. When the knowledge of technique is strongest in a man, it fetters the idealistic side of his nature. But when his knowledge and enthusiasm for art is greatest, he will make artistic pictures that are sure to sell. This will, perhaps, explain in part, why those photographers with some art training come quickly to the front, in these days, and pass others who have been long years in the profession.

As a matter of fact, the term technique in photography is not always rightly understood. It should mean simply just enough of mechanical manipulation in the photograph to attain rightly the object in view. "Beyond this," says a contemporary, "when it becomes too obtrusive, it mars the beauty of the structure as scaffolding does a completed building. It destroys all flight of the imagination — loftiness of inspiration, and pleasure in the completed result. There is no art in portraiture where technique predominates." Pictorial values are relegated to the background when a photographer is more sensitive to technique than to beauty in his pictures.

And it is the glory of Garo, that while his pictures are all technically good, they are strongly idealized as well, and they form excellent examples of artistic portraiture, by photography.

# Smiles and Tears of a Country Photographer

E. E. EVANS

THERE is no place, I think, unless it be a lawyer's or doctor's office, perhaps, where one sees more of all sides of human nature than in a photograph gallery. From the oldest residents to the youngest; good, bad, and indifferent; handsome people and ugly ones — most hopelessly ugly, sometimes; honest people and — well, the other kind. What a galaxy of character studies any photographer may store up!

But the most numerous of all is the fiend who expects to "break the machine." After the photographer has listened to that would-be witticism five thousand times or so, he can laugh mechanically whenever it is sprung on him; but it's the getting used to it! No wonder my hair is gray before its time. On rare occasions I "get even" by answering sweetly, "O! my machine is warranted to stand *anything*"; but one must measure his subject pretty accurately before venturing to use such a shot.

One meets the *vain* girl, who openly craves admiration and will swallow any amount of flattery. She comes in to see her proofs, and after looking them over turns to you with "*Do* you think they are good?" "Don't you think this is the best?" "*This* one is perfectly beautiful, don't you think?" etc. If you are wise you "think so too," and each of the others contains some feature to be particularly praised, and the chances are that she will order from each of them,— perhaps a dozen of each, when she only intended to take one dozen at first. Just as she is going out she says, as an afterthought:

"Now, if you don't think they are good when finished, you really must not put any of them out in the show-case. I leave it to your judgment"; and any photographer of average intelligence would know that it means she would be mortally offended if her picture were not given a prominent place in the street show-case the moment it was finished.

By the way, men are just as vain as women; more so, on an average, I believe, and I know they are more easily flattered. But when it comes to flattery, who so susceptible as the proud parents of a pretty baby? No class of people, according to my observation.

I could fill pages with the eccentricities of the fussy old lady whose children want a picture of her to look "just as she always did," though perhaps they have not seen her for twenty years. One of them insisted that I should take a book as part payment. She was agent for it, and if I would not patronize her she would go to some other photographer. I tried to explain that it was on a subject which interested me not in the least; but she said it would do me good to read it, and almost told me I ought to be ashamed of myself that I had not done so before. I took the book and the order, and beside making enough to more than pay "expenses," I succeeded in making such a flattering picture of the old lady that she and her relatives have been friends of mine ever since.

Then there is the public man who suddenly decides that he must have his picture taken, as it is to appear in half a dozen daily papers tomorrow. He comes to see you, and if you are ignorant, as I once was, you tell him you cannot possibly finish them in time. After you have read this, however, you will go about it as though it were an every-day occurrence, first explaining that, though you cannot make "finished" pictures on such short notice, you can make up some which will be quite as satisfactory for half-toning.

You make the sittings — two are usually safer than one — and tell the gentleman to call in an hour for the proofs. Then develop the negatives, and wash by hand. Hold between the fingers and thumb, film down, and "splash" into water — one hundred times is quite sufficient for washing any negative. Set in a rack in an airy or sunny place, and as soon as it stops dripping wipe off with a bit of cotton dampened with alcohol, which greatly hastens the drying.

Proof as soon as possible; retouch as much as is necessary; make the requisite number of prints — rather dark *proofs*; wash them and *fix*.

Wash them again, and mount on thin cards or Bristol board; dry in the sun or by artificial heat, and the deed is done.

I am supposing that you have time to devote your whole attention to it, and the sun is shining, but one could use one of the papers which print by artificial light on a dark day — anything to "save the order," for there's money in such rush order work, if you charge accordingly.

Sometimes we meet a man whose cross eyes must not "show." The etching tool will often remedy such defects, but the use of it is risky, especially about the eyes, unless one is an expert. Often careful and judicious posing is all that is necessary, but when such posing effaces the only good feature in the face — well! the case is well-nigh hopeless. With the latter class of subjects I have found it safest to make two or three sittings, as different as possible, and usually one proof will be so much less grotesque than the rest that it will be accepted, and will make a picture which gives entire satisfaction. A full or three-quarter length will often be admired in such cases, where the bust which was ordered is not liked at all.

One sometimes has much the same experience with a lady's double chin,— it simply must be eradicated, which is no easy task. A certain "tilt" to the chin in posing will often do wonders,— and again that etching tool!

Yes; the photographer meets many funny people. Perhaps we will have another talk about it some day, and then I will tell you of some of the other varieties I have met.

# Day-Baker: His Photographic Work

DURING the past two years the PHOTO ERA has published a number of articles written and illustrated by Day-Baker. His papers on Three-Color Photography and Its Commercial Application have interested alike enthusiastic photographers and progressive business men, who can see great possibilities in the process so interestingly described and so comprehensively pictured. The standard of the printing of the three-color photographic process work, done under the personal supervision of Day-Baker, for the purpose of illustrating his articles, has called forth the highest praise, and numerous inquiries as to the personality of the author.

Day-Baker is an amateur photographer, of Philadelphia, whose principal effort in the photographic line has been devoted to window-portraiture. In our April, 1902, issue, we published an article from his pen in which he described his methods. The examples of his work were of a marked degree of excellence, and, with the text, made an article of such interest to photographers that it was reprinted complete by a number of other publications.

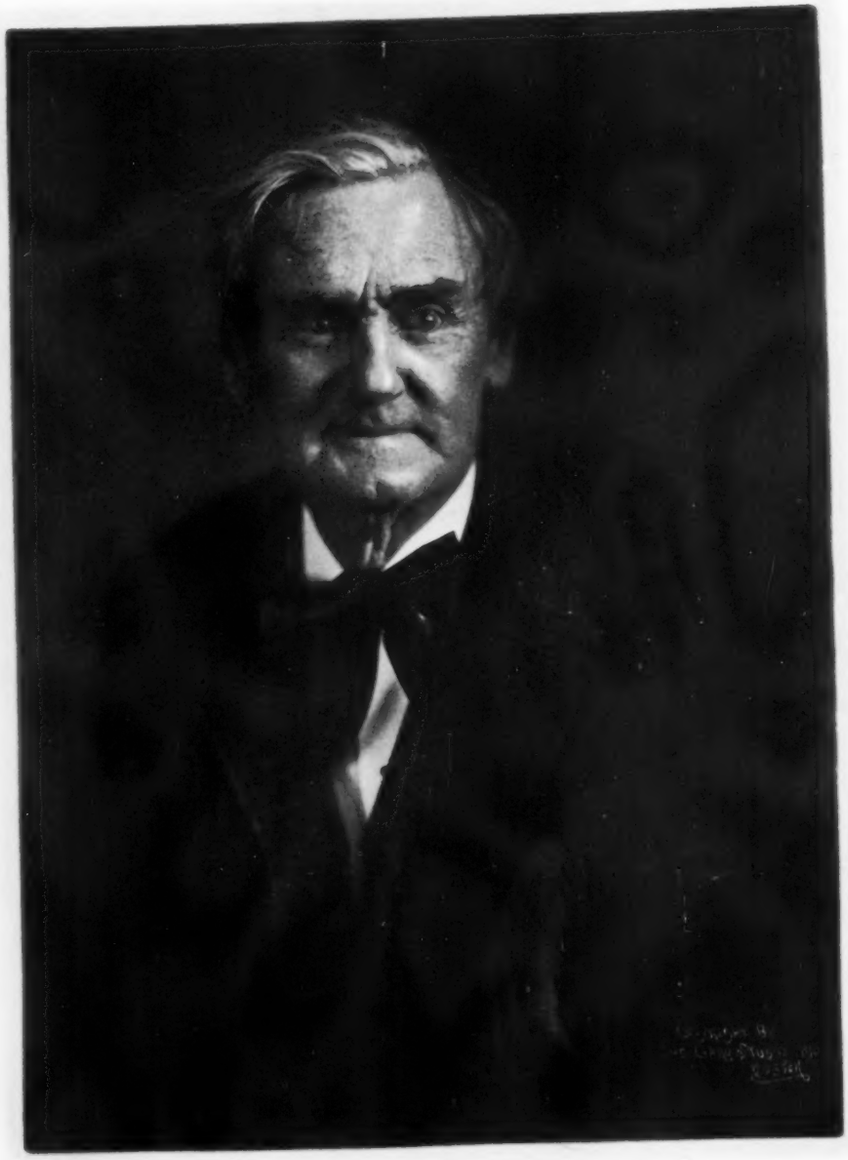
Perhaps one of his highest achievements has been the photographic education of Master Howard Day Aiken, the wonderful child portraitist, of Philadelphia, some of whose pictures were reproduced in our February, 1903, issue.

Day-Baker is well known to almost every publisher and printer of Boston and Philadelphia, as for fourteen years he has represented one of the largest printing-press manufacturers of this country. His combined knowledge of photography, printing, and machinery, and his close application to the study of the three-color photographic process have been of great value to those he served, as almost all of the successful three-color photographic process pressrooms in the East have been installed under his supervision.

There is no doubt but what Day-Baker's knowledge of photography, presses, inks, paper, and printing will, in the near future, place his name at the head of the comparatively short list of workers in this country in the three-color photographic process.

PORTRAIT OF MRS JOSEPH JEFFERSON JR
By GARO

PHOTO ERA



PORTRAIT OF JOSEPH JEFFERSON
By GARO

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PORTRAIT STUDY
By GARO

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PORTRAIT OF MRS S J KITSON
By GARO

PHOTO ERA

# Metochinone, a New Developer

M. M. LUMIERE AND SEYEWETZ

THE methylparamidophenol sulfate, better known under the commercial name of metol, is often mixed with hydrochinon, and thus is obtained a developer possessing qualities differing widely from those of either substance used separately. We have thought that those new properties could well be attributed to the formation of a real chemical combination between those two substances, of which one, the hydrochinon, is exclusively acid, while the other acts as a basis. Our hypothesis has been confirmed by experiments, and we succeeded in isolating a well-defined combination of those two substances.

*Obtention of the New Compound.* — Saturated solutions of metol and hydrochinon are prepared and mixed in the proportion of two molecules of metol to one of hydrochinon. The mixture is then saturated with anhydrous sodium sulfite. After a while a white precipitate is formed, which presents itself under the form of white, shiny scales, melting without decomposition, at 135 degrees C. This melting point differs widely from that of the hydrochinon, 169 degrees C, and also from that of metol, 87 degrees C. Cold water dissolves 1 per cent of this compound at 15 degrees C, and boiling water about 10 per cent; by cooling, the compound crystallizes easily out of this saturated solution. It is readily soluble in cold alcohol (20 per cent at 15 degress C), and less soluble in cold benzine, ether, and chloroform. Acetone is the best solvent of metochinone, 100 cc of acetone dissolving about 35 grams at the ordinary temperature. Heated in a slightly acid solution, the combination is decomposed into the salt of methylparamidophenol corresponding to the acid employed and hydrochinon. This property permits to determine the composition of the substance, and shows that it really contains 2 molecules of metol for 1 of hydrochinon.

*Theory of the Reaction.* — It can be admitted that the sodium sulfite acting as an alkali on the methylparamidophenol decomposes it and liberates the basis according to the following formula: —

$$C\text{-}6\ H\text{-}4 \begin{cases} AzH\ (CH\text{-}3) \\ OH \end{cases} \frac{(SO\text{-}4H\text{-}2)}{2} + SO\text{-}3Na\text{-}2 = 1/2 SO\text{-}4Na\text{-}2$$

$$+ SO\text{-}3HNa + C\text{-}6H\text{-}3 \begin{cases} AzH\ (CH\text{-}3) \\ OH \end{cases}$$

Metol (sulfate). Sodium sulfite. Sodium bisulfite. Metol (basis).

The basis of the metol combines as soon as formed with the hydrochinon, forming a real salt, to which the following formula can be given: —

$$C\text{-}6\ H\text{-}4 \begin{cases} OH\ \ (1) \\ \ \ \ \ (4) \\ AzH\ (CH\text{-}3)\ (1) \end{cases} \Big\} C\text{-}6\ H\text{-}4$$

$$C\text{-}6\ H\text{-}4 \begin{cases} AzH\ (CH\text{-}3)\ OH \\ \ \ \ \ (4)\ \ (4) \\ OH\ \ (1) \end{cases}$$

This combination is not very soluble in saturated solution of sodium sulfite. The great facility with which this substance is decomposed into its components, under the influence of diluted acids, seems to show that the combination took place without elimination of water; hydrochinon would then simply have replaced the sulfuric acid in the methylparamidophenol sulfate.

We have given to this new combination the name of metochinone.

## PHOTOGRAPHIC PROPERTIES

### (a) DEVELOPMENT OF PLATES

*1. Development in a Sodium Sulfite Solution without addition of Alkali.* — The metochinone possesses as a developing agent very interesting properties which are shown neither by the metol nor by the hydrochinon, nor by a mixture of those two substances. It develops with only the addition of alkaline sulfite, like the chloride of diamidophenol (amidol). Its developing power in presence of sodium sulfite alone is slower than that of diamidophenol (about half less rapid), but it gives an image of which intensity and transparency in the shadows are very similar to those obtained with amidol.

We have determined the best formula for developing in sodium sulfite solution, studying the

effect of various amounts, first of sulfite, and next of reducer.

Here is the formula of a normal developer which seems to give the best results : —

| | |
|---|---|
| Water | 1,000 grams |
| Metochinone | 9 grams |
| Anhydrous sodium sulfite | 60 grams |

The metochinone is first dissolved, and then the sodium sulfite is added.

This solution is colorless and keeps indefinitely in corked bottles without the least alteration. In open bottles it colors very slowly, acquiring only after several months an appreciable shade, without, however, being modified in any way as a developer. The solution does not color in the development, and the liquid can be used over for another operation without the necessity of taking particular care for its conservation. The developer can be used until exhausted without getting dark, and, probably on account of this inoxydability, does not stain the fingers.

2. *Use of Alkaline Carbonates.* — The metochinone developer is, for the present, the only one which can be used without fear of veiling the plate either with or without alkali. The addition of an alkaline carbonate in developers containing this new compound considerably increases the reducing power of the solution. With one per cent sodium carbonate, the acceleration is well marked, but the maximum of effect is obtained with two per cent. By using sodium carbonate the development is completed two and one half times quicker than without alkali. Potassium carbonate acts exactly as sodium carbonate. The image obtained is less transparent that the one formed with sulfite alone, but it is more contrasty. The developer to which an alkaline carbonate has been added will give very good results with underexposed negatives, and can be used until exhausted.

The following formula has been found the best : —

| | |
|---|---|
| Water | 1,000 grams |
| Metochinone | 9 grams |
| Sodium carbonate | 10 grams |
| Anhydrous sodium sulfite | 60 grams |

3. *Use of Acetone.* — The remarkable solubility of metochinone in acetone makes this last reagent specially appropriate as a substitute for alkalines in the preparation of metochinone developer. A stock solution of metochinone in acetone can be prepared, containing 35 grams metochinone in 100 cc acetone, a small quantity of this solution being added to the corresponding volume of sodium sulfite solution ; or, again, the acetone can be added to the ordinary solution of metochinone and sodium sulfite. Even small quantities have a well-marked effect. The reducing power increases until 5 cc acetone have been added to 100 cc of developer.

The two following formulæ have given good results : —

1. Saturated solution of metochinone in acetone — 30 cc
   Water — 1,000 grams
   Anhydrous sodium sulfite — 60 grams

2. Water — 1,000 grams
   Metochinone — 9 grams
   Sodium sulfite — 16 grams
   Acetone — 3 cc

The developer possesses already a sufficient power, even when the amount of metochinone and acetone used is a good deal less than the one indicated in the above formulæ.

4. *Use of Caustic Alkalies.* — Caustic alkalies as well as alkali carbonates can be added to this strange developer, thus increasing considerably its power, without fear of veiling the plate. By adding 0.5 grams of caustic lithia to 100 cc of normal developer, the development is effectuated twice as quick as with sodium carbonate, and five times quicker than with sodium sulfite alone. The maximum of effect is obtained when one per cent of lithia is added. The solution possesses then a great energy, and may be used with great advantages with underexposed plates.

5. *Use of Formosulfite.* — The formosulfite * is a compound which plays at the same time the role of sulfite and that of alkali.

The following formula has given very good results with this substance : —

| | |
|---|---|
| Water | 1,000 grams |
| Metochinone | 9 grams |
| Formosulfite | 60 grams |

As far as the developing power is concerned,

* See our last issue.

the formosulfite acts with the metochinone like the alkali carbonates, while it acts like caustic alkali with other developers, hydrochinon, for instance.

*6. Use of Potassium Bromide.* — The metochinone developer is very sensitive to the action of postassium bromide. With 2 or 3 cc bromide solution at 10 per cent for 100 cc developer, the restraining effect is well marked. This property allows one to get very good results with overexposed plates.

(b) DEVELOPMENT OF PAPERS

The remarkable property of this new development, being sensitive to the action of small quantities of alkali without its solution getting appreciably colored, makes it particularly adapted to the development of gelatino bromide papers.

Even in presence of sodium sulfite alone, with the formula of normal developer that we adopted for plates, very intense shadows, very much like those produced by diamidophenol, and very pure high-lights are obtained. The addition of a small quantity of alkali does not spoil in any way the clearness of the whites, and increases the depth of the shadows in such a way that they are even denser than those obtained by diamidophenol developer.

Here is the formula which we propose for the development of gelatino bromide papers : —

| | |
|---|---|
| Water . . . . . | 1,000 grams |
| Metochinone . . . . | 9 grams |
| Anhydrous sulfite . . . | 60 grams |
| Anhydrous sodium carbonate . | 10 grams |
| Bromide solution at 10 per cent, | 10 grams |

Alkaline sulfite and carbonate can be advantageously replaced by formosulfite. The following is the formula of normal developer with formosulfite : —

| | |
|---|---|
| Water . . . . . | 1,000 grams |
| Metochinone . . . . | 9 grams |
| Formosulfite . . . . | 60 grams |

With this developer images like those resulting from the use of formula containing an alkaline carbonate are obtained.

CONCLUSIONS

The metochinone constitutes a new developer, very remarkable as well for the development of plates as for the development of bromide papers. It is a very good addition to the short list of developers working without alkali; like them, it does not affect the gelatin, and presents, moreover, the following advantages which had not been realized with the other developers of the same class :

1. The solutions keep without appreciable alteration, even in open bottles.

2. A great number of plates can be developed in the same bath, for it can be used until completely exhausted.

3. The reducing power of the developer can be largely increased by addition of caustic or carbonated alkalies, or, still better, by formosulfite, without fear of fogging the plate. This property gives a great elasticity to the developer.

4. The developer is sensitive to the action of potassium bromide, so that its use is possible in case of overexposure.

# A Plea for the Landscape

CHESTER L. THOMPSON

Touched by a light that hath no name,
A glory never sung;
Aloft on sky and mountain wall,
Are God's great pictures hung.

IT seems to be the custom just now to decry the landscape, to say that it cannot compare with portraiture or genre. It is true that portraiture, and especially genre, is much more interesting to the ordinary, prosaic person.

If you show him a genre into which you have succeeded in instilling some measure of sentiment and feeling, he immediately begins to ask who the people are and when and where the picture was taken.

Show a fine picture to a true artist and he never thinks about such things, but is absorbed in meditation, drinking in the feeling, the poetry.

Mr. Munsey tells us that there is little demand for poetry to-day. People want exciting stories, especially short stories. But is the short story higher art than the poem? When a man wishes to express in words some noble, inspiring emotion he naturally runs to verse.

And the poetry which has always appealed most to me, which has made me throb and thrill with that indescribable sadness and longing which Longfellow has embodied in his poem, "The Day Is Done," is the poetry inspired by nature, by the woods and fields and blue skies and laughing brooks.

Although Tennyson, probably the grandest poet who ever lived, devoted most of his verse to people and their emotions, yet those poems of his which have most appealed to me are descriptions of nature. One of the most beautiful things ever written is Part I of "The Lady of Shalott."

On either side the river lie
Long fields of barley and of rye,
That clothe the world and meet the sky;
And thro' the field the road runs by
To many-towered Camelot;
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott.

Willows whiten, aspens quiver,
Little breezes dusk and shiver,
Thro' the wave that runs forever
By the island in the river
Flowing down to Camelot.
Four gray walls, and four gray towers,
Overlook a space of flowers,
And the silent isle embowers
The Lady of Shalott.

The emotions of people seem so little and insignificant compared to the grandeur and majesty of nature. One longs to get away from men, with their little quarrels and troubles and misfortunes, and wander through the woods and fields, to watch the white clouds floating in the blue sky, and mayhap to hear the buzzing of bees round the sweet-clover heads.

Did you ever go out in the early morning, some bright Spring day, and hear the meadow larks singing? How clear and pure and sweet it comes, wafted over the green, sweet-smelling meadows.

An so, let's take up our camera and away to the beauties of nature, and if we get no pictures on our plates we will get them in our hearts.

THE SEVEN PINES
Awarded Bronze Medal by Royal Photographic Society of Great Britain 1902
By F ROY FRAPRIE

PHOTO ERA

SPRING
By WILLIS A DEAN

PHOTO ERA

SPRING PLOUGHING
By H A LATIMER

PHOTO ERA

THE DOG CEMETERY
Hyde Park London
By W G CORTHELL

PHOTO ERA

# The Dog Cemetery in London

WENDELL G. CORTHELL

VERY few American travelers in London have ever found the little secluded spot in the very heart of the city where are buried so many faithful dogs who served those who did not forget them when the end came.

One never knows whether to believe what he finds written on the tombs and stones over departed men and women, so he saves his tears till he finds what he knows to be genuine. No doubt most of the epitaphs tell the truth, but the few spurious ones cast a little shade of doubt over the others. Not so in the cemetery for dogs. Men do not waste their breath and money over dogs they have not loved. The writer knows of no more pathetic spot than the pretty little enclosure beside the house of the lodgekeeper at the Victoria Gate, at Hyde Park, London.

This last summer he, for the third time, spent an hour reading the stories of faithful service and mourning hearts as recorded on the marble stone in this unique cemetery.

The reader will see in the picture nothing conventional. He may know that every word is genuine. As it will be difficult to make out the epitaphs in the little view, we will copy some of them:

Dear Little Old Dog
Masher
Christmas. 1890.

---

Curly
He pined for his lost Mistress
and died
A faithful friend.

---

Missed by his many friends, surely he was
not a dog only; he was human.

---

In loving memory of
Chum
My faithful and loving poodle for 10 years
So lonely without my doggie.

---

There are men, most good and wise, who say that dumb creatures we have cherished here below shall give us kindly greeting when we pass the Golden Gate.

---

She brought the sunshine into our lives, but
she took it away with her
To our gentle, lovely little blenheim
Jane.

---

Dear old Topsy for over 16 years
the faithful friend of Sir ———
and his family. Loved, lamented, and respected.

---

In loving memory of dear
Chin Chin
a perfect dog.

---

Could I think we'd meet again
It would lighten half my pain.

---

Pat
"Dogs is folks."

---

Shall he whose name is "Love"
Deny our loving friend a home above?
Nay, he who orders all things for the best,
In paradise will surely give them rest.

Our Robin
Only good night dear one
She talked with soft brown eyes
More eloquent than speech.

# Foreign Abstracts

***Comparative Developers*** Mr. J. Gaedicke, in the *Photographische Wochenblatte*, of recent date, made an interesting comparative test of developers. Each new developer has its champions, and it is rather hard sometimes to get down to the real facts. In testing developers, it should be remembered that the plate which records the impression must be harmonious, that is, capable of giving a good tone to the high-lights, shadows, and intermediate tones, and not too contrasty or too flat, as the case may be. A series of developers was made up, and plates developed in them which had been exposed under a sensitometer made of sixteen steps or layers of onion skin paper. The records were as follows:

| The Picture Appeared in | Length of Development | Last Number Visible | Intensity |
|---|---|---|---|
| Rodinal | 25 seconds | 3 minutes | 13 moderate |
| Edinol | 22 " | 3 " | 13 mod., very clear |
| Pinakol | 15 " | 2 " | 13 moderate |
| Adurol | 20 " | 3 " | 13 strong |
| Amidol | 13 " | 2 " | 13-14 pretty st'ng |
| Ortol | 21 " | 2 " | 13 little less strong |
| Glycin | 37 " | 4 " | 13 very strong, very clear |
| Metol | 5 " | 1 " | 13 moderate |
| Hydroquinone | 80 " | 5 " | 13-14 strong |
| Pyrocatechin | 165 " | 11 " | 13-14 very strong, very clear |

The most rapid developer is Metol; the slowest Glycin, Hydroquinone, Pyrocatechin; the most intense negatives were produced by Glycin, Hydroquinone, Adurol and Pyrocatechin; the clearest by Pyrocatechin, Glycin, and Edinol.

The keeping qualities of the solutions which are ready for use are excellent in the case of Rodinol but remarkable in the case of Adurol. Amifol and Ortol also keep well, Edinol and Pinakol keep least of all. From the above experiments it appears that Adurol and Glycin do not receive really as much consideration as they deserve, which is possibly due to the fact that the public is not sufficiently familiar with them. Adurol possesses the following advantages:

First. A solution of Adurol ready for use and in the proper strength will keep perfectly white for a very long time, even when the bottles are only partially filled, and in this respect it is superior to the other developers, especially to Edinol and Pinakol and Pyrocatechin.

Second. Adurol is the quickest working developer of those four developers which yield the best intensity and it combines, in the highest degree, speed and intensity.

Third. From the experiments it has been shown that Adurol produces negatives which render correct true light values than any of the other rapid developers.

Fourth. It is superior to Hydroquinone for the reason that it is not affected by the temperature.

***Mercury Intensification*** Chapman Jones details what he claims to be the only permanent and reliable method of intensification, as follows: Three solutions are required. A saturated solution of mercuric chloride may be used indefinitely and poured back after use, provided undissolved salt remains in the bottle. A saturated solution of potassium oxalate keeps indefinitely, but can be used only once. A saturated solution of ferrous sulphate must be made fresh as used. No additions should be made to any of these solutions, except the mercuric chloride, which should have half a dram of hydrochloric acid to each pint. The method is to immerse the plate in the mercury solution until bleached, then wash an hour. Then measure just sufficient of the potassium oxalate solution to cover the plate and add to it one sixth by measure of the ferrous sulphate solution, and apply to the plate. When the image is thoroughly blackened, as shown by looking at the back of the plate, wash as usual. These directions should be rigorously followed, and no additions or changes made in any of the solutions. (Amat. Phot., 1903: 248).

***Tsocyanines as Color-Sensitizers*** Miethe has investigated the coloring matters known as isocyanines and finds that they are all good color-sensitizers, and that the ethyl and methyl salts are especially adapted for the production of panchromatic plates. Such plates have almost

equal sensitiveness over the whole visible spectrum. For practical use the ethylisocyanine is preferable, for its sensitizing power does not extend too far into the red, and so a fairly bright red light can be used in working. (Chem. Industrie, 1903, 26: 54).

*Yellowing of Bromide Prints* Developed bromide prints are in general extremely permanent. In certain cases they turn yellow from a cause not yet known. Gaedicke has made a systematic investigation as to the cause. He finds that owing to the thin emulsion, three minutes is sufficient for complete fixation, and that if the prints are not sufficiently fixed, they do not slowly turn yellow, but become grey immediately on exposure to light. Therefore, yellowing cannot be attributed to insufficient fixing. Also the yellowing cannot be laid to the insoluble double sodium silver thiosulphate. The true cause is in the development. There are certain bromide papers which allow only a short development, and by longer treatment give an invisible or slightly visible yellow fog which is light-sensitive, that is, becomes stronger in the light. This yellow fog, besides, in case a little hypo remains in the print, causes the formation of silver sulphide. (Phot. Almanach 1903, 23: 61).

*Time Development* H. W. Bennett, in a recent lecture before the London Camera Club, presented a series of very effective arguments in favor of controlled development as against time development. The best practical workers have always advocated the use of developing solutions of different composition, according to the exposure, and it is only in recent years that mechanical development, either by the time method or the factor method, has been put forth. The lecturer showed conclusively, by a series of carefully prepared diagrams, that all these claims were false. In a solution of uniform composition with varying times of development, the steepness of the curve of contrast increases markedly with the time of development. This is due to two causes. The whole of the image does not appear at once, as frequently stated, and the image does not grow uniformly, density increasing in the shadows proportionately more quickly than in the high-lights. Overexposed plates should, therefore, receive less development than those correctly exposed, and, if the density is insufficient, intensification should be resorted to. Increasing the alkali produces increase of detail in the shadows, combined with less density in the high-lights; therefore, underexposures should receive a developer stronger in alkali. Diluting the developer gives a softer scale of gradation; with equal density of the shadow detail there is considerably less opacity in the high-lights. A much greater gain in the same direction is found when the dilute developer receives at the same time an increased quantity of alkali, this being possible without danger of chemical fog. The effect of bromide is to weaken the shadow detail, and to give more strongly marked gradation in the lighter portions of the scale. It increases contrast in flat subjects. These statements all apply to a pyro-ammonia developer, but may be applied to all others also.

The general conclusions are these: Variation in time of development alone will exercise considerable control over the character of the negative, but far less than may be obtained by different degrees of development in modified solutions. A well-restrained developer weak in alkali will give greater contrast than the normal solution, and should, therefore, be used for subjects deficient in contrast, or for overexposure. Increase of alkali will give more and stronger shadow detail for the same degree of density in the high-lights. Dilution of the developer, with increase of alkali, will produce much more, and considerably stronger shadow detail, with far less density in the lights. This method should always be adopted for subjects possessing great contrast, and for underexposure, as it secures greater softness. This is the method adopted universally by experienced workers for developing negatives of harshly lighted interiors. The differences due to modifications of the developer decrease as the operation proceeds, but they are still strongly marked at all stages within reasonable and practical limits. (Amateur Phot., 1903: 287).

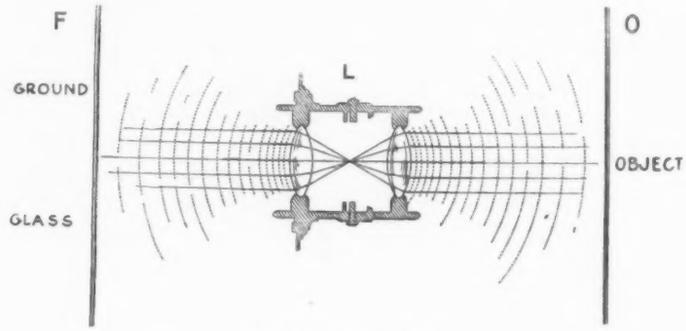
# The Crucible

COXIN The latest method for the avoidance of the use of the dark room is one recently invented in Germany and patented in most of the countries of the world. The "Coxin" method, as it is called, is the use of a solution of very deep red color, in which the plate is soaked on removal from the camera, after which it may be developed in daylight without fear of fogging. Although the promoters of this process claim that the Coxin solution, which is sold at a rather high price, is more than a mere dye, the German patent specially claims the use of Crocine Scarlet 3B., although other red dyes may be used, provided they are easily absorbed by gelatin and again washed out. It is obvious that the use of the dark room is not abolished by this process, for the plate must be soaked in the Coxin solution, either in the dark or by red light. Moreover, the process would probably prove of very little use for orthochromatic plates, and especially the panchromatic plates of Cadett, Schleussner, Berutz, and Lumiere. Furthermore, the Coxin solution is of such an intense color that it becomes impossible to view the plate carefully by transmitted light, and the judgment of the stage of development reached is difficultly made. Naturally, also, a prolonged washing is required to clear the film completely, it being obvious that a dye sufficiently non-actinic to prevent light action on a dry plate must be carefully removed to render printing possible.

Previous methods of similar character have been more in the nature of adding a colored substance to the developer instead of to the plate. In 1889 Spiro, in England, patented the use of aniline carmine or aniline orange for making the developer impervious to light, and in 1892 Williams, in the same country, patented the use of an alkaline salt of rosolic acid for the same purpose. This dye has practically no staining effect on the film unless used in inordinately large quantities.

TWO NEW FOREIGN PRINTING PAPERS The incitement of intense competition appears to make the foreign manufacturers of photographic materials much more attentive to the wants of the amateur than is the case in this country. Not only are the plate-makers abroad making truly panchromatic plates at a moderate price, something that no American plate-maker appears to care to experiment on, but the manufacturers of printing papers are continually striving to render new effects possible. For instance, an Austrian firm has recently put upon the market a new platinum paper. Unlike the usual makes, which require to be carefully protected from dampness, this paper is intentionally dampened for the purpose of printing out. By simply breathing upon the sheet for a moment, it becomes a printing-out paper, and the progress of the printing may be judged as easily as any other paper. When the required depth is reached, a simple immersion in water for five minutes produces a permanent print. The paper may also be printed out in the dry state to the same depth as ordinary platinum paper and then developed black with the oxalate developer, or to warm tones with a developer containing mercuric chloride. Another paper, this one made in Switzerland, is a plain silver paper, giving all the beautiful red, brown, and purple tones of which such paper is capable, and keeping well. The paper is sensitized, not on the surface, but straight through, and gives prints of wonderful depth. It may be printed on both sides, either for proofs, or giving sheets which may be bound into a book with pictures on both sides of the leaf, thereby affecting a saving of one half.

REDUCING BROMIDE PRINTS A very neat way of reducing bromide prints which are fogged, or overprinted, or have surface stains, is by the use of potassium cyanide and iodine. In using this solution, it should be borne in mind that potassium cyanide is one of the most deadly of all the inorganic poisons, and that serious consequences may result from getting it into a cut, as well as from swallowing it. Take enough water to cover the print, and to each ounce add forty drops of a saturated solution of potassium cyanide and thirty drops of a saturated solution of iodine in alcohol. Move the print in this until almost enough reduction has taken place, and then wash quickly in plenty of running water. When well washed, dry.




See article on opposite page.

# The Round Robin Guild

Conducted by Elizabeth Flint Wade

(Any amateur photographer may belong by sending in his name and address)

"The most erudite person," says a writer in a recent number of the "Atlantic," "is intelligent only in spots," and later in the article he challenges the reader to enter any company of modern scholars and ask what they know about any large subject and he will find that each one will hasten to take the poor debtor's oath.

We talk glibly of this and that, and use terms which lead one to believe we are well informed on some special subject; but suppose we were subjected to a rigid questioning, would it not be revealed that we were "intelligent only in spots?"

Suppose, for instance, the amateur photographer was asked to define light, the medium by which he makes his pictures, or lens, the principal piece of his camera. Could you, my amateur reader, give an intelligent answer to these questions?

Knowledge, it is sometimes said, consists in knowing where to go for the information one needs. Suppose, then, we go to the dictionary, and see what information we can obtain on these two subjects. "Light," we find, "is that form of radiant energy that acts upon the retina of the eye and renders visible the objects from which it comes"; and "the lens," we read, "is a piece of glass, or other transparent substance, bounded by two surfaces, one of which is spherical; and its use is to make the rays of light, 'the radiant energy,' convergent or divergent, and so to form images as in an optical instrument."

There you have the two words defined; but do you know any more about the meaning than you did before you consulted your book of definitions?

The dictionary tells us what a thing is, but very little about it, and as the lens is the instrument, and light the medium by which we make our pictures, it behooves the amateur to acquire a little more knowledge on the subject than can be obtained from this indispensable volume.

The sun is, of course, our great source of light, but how does this light reach the earth? Does it come in one great bar sent forth from the sun and reaching straight to the earth? Not at all. Scientists tell us that it travels in waves in the same way that sound travels. The speed of these light waves is something marvelous. Those that affect the eye travel at the rate of 186,425,000 miles per second. When these waves strike an opaque object — an object through which they cannot pass — they are broken up by the rough particles of its surface, and each of these particles becomes a centre from which the reflected rays spread out in all directions. The eye, when turned toward an object from which these rays are reflected, has the power of condensing them to corresponding points and rearranging them on the retina in the same form in which they are reflected, and this constitutes vision; that is, we say we see the object.

The photographic lens is constructed and acts on the same principle as the eye. Like the eye, it receives on its surface the waves of light from every point of an object, rearranges them into the form from which they are reflected, and we have the photographic image.

To make this image visible to the eye a screen of ground glass is placed at the point where the image is formed, and the eye perceives the image in the same way it perceives the object itself — through the reflection of the light waves.

To know how the lens receives and rearranges these light waves it is necessary to know something of the construction of a lens.

The diagram shows the cross section of a lens — a lens cut in two, crossways (see opposite page). It will be seen that the center is much thicker than the edges. Light waves vary in speed according to the density of the medium through which they pass. They pass through the air quicker than through glass, and the thicker the glass the slower the speed of the wave passing through it. A light wave is curved and grows larger the farther it travels from the object from which it was sent, and spreads out in much the same way as the rings of water grow when caused by a stone tossed into a pond.

The diagram shows the way in which the light waves travel; the point at which they strike the lens; the effect that the different thicknesses of the lens has on them; and the form they assume after they have passed through the lens. O is the object from which the waves of light travel. L is the lens. F is the point at which the waves of light meet again to form the image of the object from which they were reflected.

The center of the light wave, being curved, strikes the glass first. The glass being a denser medium than the air, the speed of the wave is retarded, and instead of keeping its curved form it straightens out. The lens, as has already been mentioned, is thicker in the middle than at the edges, therefore the outer edges of the wave pass through the glass before the middle of the wave has passed through the thicker portion or center of the lens. This changes the direction of the wave and causes it, when it has passed quite through the glass, to be curved in an opposite direction, and the waves now pass on in a reversed motion, growing smaller and smaller, until they meet at the point where the image of the object from which they proceeded is formed. If there be no screen at this point to receive the image the waves pass

on again in the same form in which they first left the object. This changing of the direction of the waves is called refraction, a turning or bending from the direct course.

Light has not only illuminating power, but chemical power as well. The chemical rays and the illuminating or visual rays do not all meet at the same point, and if a lens were composed of a single piece of glass the image formed by it, though visible to the eye, would not be formed at a point to produce a clear image on a sensitive plate; so, to bring the visual and the chemical rays together at one point and produce a clear picture, glasses of different density are so combined that these rays coincide.

Crown and flint glass are used in the manufacture of lenses, and they are so arranged that the one corrects the "chromatic aberration" of the other. (Chromatic aberration is the term used to describe the failure to meet of the visual and chromatic rays of light).

A single lens is a lens composed of two lenses cemented together, the condensing part of the lens made of crown glass and the diffusing lens made of flint glass. A double lens is two of these single lenses separated from each other with a diaphragm or stop placed midway between them. Double lenses have a set of diaphragms of different sizes while a single lens has usually but one stop fixed permanently in place.

The point at which the rays of light gather after having passed through the lens is called the focus. Depth of focus is the power of a lens to define, with the same sharpness of detail, objects which are placed at different distances from it. To increase the depth of focus and bring the different objects, say in a landscape, into the same clearness small stops are used. Sometimes the lens of a small hand camera has great depth of focus, while a portrait lens will have very little.

We often hear of a "fixed focus" lens. There is really no such thing. Small cameras often have a lens of such construction that objects at a certain distance, perhaps six or eight feet and all distances beyond that point, will be equally well defined in the finished picture.

"Conjugate foci" is a term which is often found very puzzling, but it is very simple when explained. It means the relation between the different distances at which objects are formed by the lens. The farther an object is from the lens, the nearer to the lens is the object formed. And, on the contrary, the nearer the object is to the lens, the farther away is the image of the object formed. Therefore, for every distance at which an object is placed from a lens, there is a corresponding distance in the formation of the image by the lens. These relative distances are called the conjugate foci.

It behooves the amateur to know his lens, its limitations and its power, so that he may use it understandingly and in a way to get the best possible results; but, whatever the lens, it is the man behind it who uses it that is, in a great measure, responsible for the good or bad quality of the work produced.

### PASSE-PARTOUTS

A very decorative way to mount pictures in passe-partout fashion is to use long narrow strips of glass and put a series of pictures in the one frame. Take for example a set of four by five pictures of perhaps eight or ten in number. Get a strip of glass cut a trifle wider than the print and long enough to take them all in. The prints themselves should be made in tones that will harmonize with the color scheme of the room for which they are designed. If the room is in blue make blue prints, if in warm tones make black and white, or if in yellow tones make sepia prints. The pictures should be of a decorative kind for they are intended for that purpose, rather than for pictures. A set of marines, made up in blue prints and mounted in this way, are very "fetching" in a blue and white room. The binding comes in long gummed strips of brown, white, gray, and black, and has the appearance of leather. For a set of blue prints use white binding.

### TONING BATH FOR ARISTO PAPER, WITHOUT GOLD

This bath gives excellent tones of browns and sepias. It will keep indefinitely. The formula is as follows:

No. 1. Nitrate of lead, one ounce; filtered water (hot), sixteen ounces; powdered alum, one fourth ounce. No. 2. Hyposulphite of soda, three ounces; filtered water, sixteen ounces. Dissolve both solutions thoroughly, then pour No. 1 into No. 2, stirring the solutions constantly and adding a small quantity at a time. When mixed put in well-corked bottles and let stand for twelve hours to ripen. It is a good idea to store it in small bottles, of perhaps eight-ounce size, and then pour melted wax over the corks. This will prevent the air from getting to the solution and causing oxidation. Use in the same way as for any combined bath.

### ANSWERS TO CORRESPONDENTS

Carroll J.— High-lights is the term used to describe those parts of a print which show the strongest white in the picture. This is the reason your picture which you enclose is so flat, it has no high-lights to give it contrast. The negative was very much overexposed.

B. M.— The yellow stains on your negative may be removed by making a solution of one part iodide of potassium and twenty parts of water. Wash the negative and place it in this solution until the stains disappear. Wash well and dry.

Ellis R. Turner.— You can loosen the stoppers in your bottles of chemicals by dropping a little warm sweet oil in the neck of the bottle next to the stopper. Let it stand for ten or fifteen minutes and the stopper will usually come out easily. If it does not, repeat the operation.

Emily H.— Your prints which have turned yellow may be restored by placing them for a few minutes in a

ten per cent solution of ammonia. As soon as the yellow has bleached out, wash and fix in a solution of hypo, one ounce to sixteen of water.

NATIONAL HISTORICAL PICTURE GUILD

Amateurs desiring to join this Guild and help in the great work which it promises to accomplish, are requested to send in their names without delay. A forecast of what is done will be given in the July number of the PHOTO ERA, which is to be an historical number. This undertaking will undoubtedly be one of the greatest of the century and all amateurs who wish to share in the fame of making it a success should not delay sending their names and addresses at once to this department.

Dr. E. M. R.— Mirrors are silvered as follows: After the plate of glass is polished on both sides, it is laid on a perfectly level table of great strength and solidity, usually of smooth stone, made like a billiard-table, with raised edges; a sheet or sheets of tinfoil sufficient to cover the upper surface of the glass are then put on, and rubbed down smooth, after which the whole is covered with quicksilver, which immediately forms an amalgam with the tin.

The superfluous mercury is then run off, and a woolen cloth is spread over the whole surface, and square iron weights are applied.

After this pressure has been continued a day and night, the weights and the cloth are removed, and the glass is removed to another table of wood, with a movable top, which admits of gradually increasing inclination until the unamalgamated quicksilver has perfectly drained away, and only the surface of perfect amalgam remains, coating the glass and perfectly adherent to it.

# Notes and News

The Rochester Camera Club, of Rochester, N. Y., held its first annual exhibition, at the Mechanics' Institute Building, from March 30 to April 11. The club has not yet rounded out the first year of its existence, and many of the members are, comparatively speaking, novices in the art of photography; nevertheless, thanks to the energy and enterprise of the members of the club, a very interesting lot of pictures was exhibited. The club has among its members a few who work along the lines of modern artistic photography, and who strive to do work of a very high standard.

The president of the club, Mr. John Dumont, is one of the pioneers, in America, of artistic photography, and he has done much toward raising the standard of pictures produced by the camera. His collection of prints was one of the most interesting of the exhibition. One of his best pictures, entitled "The Village Choir," is an interesting group, a typical village choir of thirty years ago. The composition is good and the action of the figures admirable. Another picture of a young girl kneeling before a wayside cross, entitled "The Shrine," shows much thought in its arrangement and composition. The strongest thing in Mr. Dumont's collection, however, is a picture of the Main Street Bridge, Rochester. Business blocks are built along the bridge so that one walks along without ever suspecting that he is crossing the river. Mr. Dumont's print shows the river side of the bridge, and the play of light and shade upon the high walls of the buildings, with the dark river flowing below, is pictured in a beautiful way.

Miss Anna Scott contributed a number of pleasing pictures. Her "Sylvan Days," to which the judges awarded first prize, being one of the most beautiful things in the room. It is a gum print, depicting the nude figures of two young girls, tracing their way among some huge rocks, down toward a pool which shows in the lower part of the picture. It is an ideal composition, well handled. Miss Scott exhibited a number of other prints, all of high merit.

"At Monnickenden," by Edward W. Keck, which was awarded second prize, is a reddish brown gum-print, an evening picture of a number of boats lying alongside of a pier. It is one of the most satisfactory evening pictures we have seen, a quiet sky against which the masts of the boats and the buildings on the pier show in a way that is very suggestive of the time. Mr. Keck exhibited a number of other good things, most of them being foreign subjects.

W. W. Bissell, H. H. Kingston, Jr., R. S. Paddock, Miss M. B. Penfield, W. H. Shaffer, Irwin Taylor, and others exhibited good work.

Miss Frances B. Johnston, of Washington, sent a loan exhibit of five prints, and the Photo Secession of New York an interesting collection of about twenty prints which attracted much attention.

The Thirteenth Annual Convention, Photographers' Association of Iowa, will meet May 19–22, at Des Moines.

Never before has there been so much interest manifested among the members of this Association. There will be no prizes given this year, but a beautiful engraved certificate of rating will be given each photographer making an exhibit. The only prize offered by the Association is a magnificent bronze pitcher. This will be awarded to any photographer outside of Iowa

having the best six portraits, nine inches or larger, on exhibition.

Application to enter the grand portrait class should be made to Secretary Townsend, Muscatine, not later than May 1, who will cheerfully give any information regarding the coming convention.

The Fill Trophy is creating a great deal of interest among Iowa's leading photographers. Circulars have been sent to all, explaining conditions under which this prize will be awarded.

The program for the dates set promises to be one of the finest educators and entertainers ever given to photographers in State Conventions, beginning with field sports and ending with a lecture by the secretary, of P. A. of America, Geo. G. Holliway, on the subject, "Good Derived from Attending Conventions." Prof. Felix Raymen, of the Illinois College of Photography, will be present and give an interesting lecture and practica demonstration under a skylight. A demonstration in flash-light photography and a photo of the convention will be made by L. G. Bigelow. These attractions will be of enough interest to draw a large attendance, without mentioning demonstrations in lighting, posing, bromide printing, platino toning, velox developing, etc.

Among the prominent Iowa photographers who will have complimentary exhibit, we have the names of the following: Brandt, Davenport; Kadghin, Cedar Rapids; Evert, Burlington; Medler, Spencer; Edinger, Des Moines; Webster, Des Moines; Childs, Grinnell; Browning, Fairfield; Townsend, Iowa City; Townsend, Muscatine; Brown, Marshalltown; Pierce, Ottumwa; Starks, Sioux City; Reynolds, Washington; Dunsmore, Anita; Rovvers, Pella; Flint, Waterloo.

# Our Selection of Illustrations

The PHOTO ERA will endeavor to maintain a definite plan in regard to the selection of photographs for reproduction in its future issues. Since it is our desire to present all that is best in modern photography, only the most excellent and notable examples of the art will be presented. In this way we hope to make the new PHOTO ERA of greater educational value than ever to the amateur and professional photographer.

We aim to use for our frontispiece each month the best piece of work submitted for publication, from an all-round standpoint; the subjects reproduced in the body of the book are intended to be equally divided between examples of portraiture, landscape, genre work, and general photography, except in special numbers. As we propose to use better engravings, better paper, better ink, and greater skill in the reproducing of these pictures, only those of marked excellence will be shown. Thus, it will be seen that our frontispieces will really constitute a certificate of excellence, while each of the other photographs accepted will have been passed on favorably by our art department, and we hope to make it an honor, not to be lightly held, to have work accepted for the PHOTO ERA.

We invite every amateur and professional worker in the art to enter this monthly competition. Each and every one should strive to excel in the special class submitted. Merit will be the basis of our selection, and the work of the humblest, as well as that of the expert photographer, will receive our most careful consideration.

In order that photographs may be submitted in time for their proper classification, we give below a list of subjects and the months in which they will be reproduced. Photographs intended for publication should be sent to us at least sixty days before the first of the month for which they are intended.

All photographs intended for reproduction should be accompanied, if possible, by a bright silver print, for use of the engraver. Much better results can be obtained from this class of copy, although the regular print should also be sent, in order that we may as nearly as possible reproduce the same effect in the half-tone.

The title of the picture and the artist's name should appear together, when practicable, the name and series of the lens used, size of stop, time of exposure, and the developer used, as all these facts greatly interest the readers of the PHOTO ERA.

In order that the mechanical and artistic excellence of the photo-engraver may receive due credit, we have decided to give the name of each under the illustration they produce.

Engravers anxious to exhibit examples of their work will be accorded every opportunity.

Our future subjects will be as follows: —

June — Illustrations of Child Life.

July — Portraits and Historical Views; especially those relating to the Revolutionary War.

August — Seashore and Marine Views.

September — Portraits and Mountain Views.

October — The Photographic Art in Philadelphia.

November — Portraits and Harvest and Hunting Views.

December — The Photographic Art in New York.

1904.

January — Prize Winners in PHOTO ERA Competition.

February — Portraits and Winter Life.

March — The Photographic Art in St. Louis.

April — Portraits — Rainy Day and Night Views.

DAY-BAKER
By HOWARD DAY AIKEN

PHOTO ERA

CLOUDS
By S I CARPENTER

PHOTO ERA

THE GLEANER
By JAMES E TAGGART

PHOTO ERA

A COLLEGE SOLDIER
By G L ABELL

PHOTO ERA

# Correspondence

To the Editor of PHOTO ERA:

My dear Sir, — In the first number of "Camera Work," page 37, is a comment on "Pictorial Photography: The St. Louis Exhibition," over the signature, Editor (Alfred Stieglitz). In part, this comment reads: "Pictorial Photography, having at last won recognition in recent European Art Exhibitions, the managers of the St. Louis Exhibition have awakened to the fact that they could no longer ignore its claims, although, 'until Mr. Caffin, the art critic and editor of the American Section of the International Studio, took up the cudgels for the cause, the authorities in St. Louis seemed bent upon following the old narrow path.' Nor were they entirely unjustified in their conservatism in view of . . . . 'the more than extravagant demands made by Mr. Julius C. Strauss' . . . . 'who presumed to act as spokesman for the photographic pictorialists' . . . . but his (Strauss') connection with the modern pictorial movement 'has hardly been such as to have given him the knowledge and experience necessary to impress the authorities with the history and consequent rights of photography as a fine art.'"

I have quoted the portions of this comment to which I take exception. My reasons for challenging the statements are: (1), the St. Louis Exposition Authorities had decided upon allowing a Salon Exhibit in the Fine Arts Palace before Mr. Caffin's article in the International Studio appeared; (2), I did not presume to speak for "Photographic Pictorialists," or any other kind of camera workers — but was one of a committee delegated to secure recognition for photography as an art, from our World's Fair officials; (3), that the demands made by our committee, designated by Mr. Stieglitz as "more than extravagant," were not so considered by our exposition authorities, nor so regarded by the photographic organizations of the world; (4), that the reflections upon my personal "connection with the modern pictorial movement, etc.," were intended not only as a very severe blow at me, but at all professional and nearly all amateur photographers; and (5), that the Camera Club of New York City, of which Mr. Alfred Stieglitz was at that time a prominent member and leading spirit, favored all the demands made by the committee, of which I was chairman.

I wrote Mr. Stieglitz a letter covering these points. His reply, in the current number of "Camera Work," on page 51, begs the question, by saying that in his previous editorial comment he referred only to "photographic 'pictorialists'" (the single quotation are his), and calls attention to the "distinction between such, and photographers generally." In other words, the display at the St. Louis Universal Exposition, it seems, according to Messrs. Caffin and Stieglitz, should be confined to the work of "photographic 'pictorialists,'" and they themselves should be the judges to decide which of their own productions should be displayed.

If you, Mr. Editor, feel that the professonial and amateur photographers of the world, not included in Mr. Stieglitz's roster of "pictorialists," have any claims upon the attention of the public, it would be well for your journal to take up the cudgel in their behalf.

In order that you may judge of the merits or demerits of my letter to Mr. Stieglitz, I enclose a copy of same.

Very cordially yours,

St. Louis, April 9, 1903. J. C. STRAUSS.

Editor PHOTO ERA:

It is an established fact that every movement having for its object the elevation and betterment of the people, either as a class or in general, is conceived, organized, and fostered, by a few enthusiastic individuals whose enthusiasm is born of an intense realization of present needs.

In every instance these individuals are the thinking people, and I would urgently ask those members of the photographic fraternity who do not recognize in the conventions of the Photographic Association of America a need to the craft as a means of giving to its members all incalculable assistance otherwise unobtainable, to stop with me for a moment and "think."

Art, science, literature, and, in fact, all mental achievements are evolutionary, each generation adding to the structures builded by its predecessors.

This, my fellow craftsman, is, to a limited degree, your situation, for no one man is capable of evolving within a goodly lifetime scarce a fractional part of the remarkable phases of pictorial photography that will be shown in the superb exhibit of work at our next convention, which, with the presentation of important, pertinent subjects by able and entertaining authorities, and a brilliant interchange of ideas on the part of wide-awake, ambitious students of the art, would give you food for thought, a fund of information and a surcharge of enthusiasm that would last you through the year, the effect of which, on your business, could not be else than most salutary.

Aside from the pleasures of the convention proper, I would briefly add that this feature of the affair will be in the hands of those who are princes at entertaining.

I, therefore, appeal to you, in the name of the craft, to come to our aid and "help" us in our commendable efforts to elevate the photographic art of America, and to better the condition of the photographic fraternity promising you that by thus "helping" us, none will be more greatly "helped" than yourself.

Yours for fun and other things,

J. E. GIFFIN.

# PHOTO ERA

## The American Journal of Photography

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***Photography in Schools*** To our mind there is no way in which the artistic temperament of a child can more readily be brought out than by the encouraging of drawing, sketching, or photography, during the school term, and offering prizes for excellence in same.

Such competitions are held by many schools and colleges, and the results have proved of great value to the students in general, as well as to those who submit works of their art.

The Penn Charter School, of Philadelphia, one of the oldest and best schools for boys in this country, has just held such a competition. The results obtained were far beyond the expectations of the teachers. Many excellent and interesting photographs were presented by the boys, whose ages range from twelve to sixteen years.

The first prize was awarded to Master Howard Day Aiken for portrait work. It might also be mentioned that he won the highest award for a photograph, last year, in a similar contest. Four examples of this child's work were published in the PHOTO ERA of February, of this year, and later the *Sunday Press*, of Philadelphia, devoted a whole page to his clever work.

In addition to taking the first prize, the alumni of Penn Charter School awarded the monthly prize for March to Master Aiken for his excellent photographic work.

The second prize was awarded to Maurice Fleisher, for a very interesting canal view in Venice, which we expect to reproduce in our August issue.

The third prize was won by A. B. Johnson, Jr., for a picture of child-life in Mexico. This photograph we shall publish among the pictures of child-life in June.

It is worthy of notice that young Fleisher never attempted photography until about a year ago, when, spurred on by the results obtained by the other boys, he purchased a camera and started to hunt up the interesting and artistic pictures that are every day presented.

After seeing the results obtained by these young students, we can but ask, "Will not photography be of great value in influencing, perhaps even in shaping, the course of these young men's careers?" Who can foretell the results? Therefore, we say, "Encourage photographic competitions among school children; they are sure to bring out all that is good, artistic, and inspiring in them."

***Our Illustrations*** The readers of the PHOTO ERA will notice that this month we are presenting our illustrations on separate pages from the text. We have done this in order that the true value of each photograph may be had, without the eye being diverted by the text.

We believe that this feature will be appreciated by every reader and lover of photographs. We would be pleased to have expressions from our readers as to this method of illustration.

This month we reproduce and call attention especially to the following photographs: —

Portrait of Miss Chase, by Garo, Boston. This frontispiece was reproduced from a 14 x 17 platinum print. It is considered one of the best of Garo's pictures.

Portrait of Mrs. Joseph Jefferson, Jr., by Garo, Boston. Reproduced from a 14 x 17 platinum print.

Portrait of Joseph Jefferson, by Garo, Boston. Reproduced from an 8 x 10 sepia platinum print. This picture Mr. Jefferson considers the best of his latest photographs.

Portrait of Lady, in oval, by Garo, Boston. Reproduced from an 8 x 10 platinum print.

Portrait of Mrs. Kitson, by Garo, Boston. Reproduced from an 8 x 10 platinum print.

***President Roosevelt*** The outing of the President, during this month, in the Yellowstone Park, and his announced purpose to hunt with the camera instead of with the gun will endear him anew to many thousands of his American fellow citizens.

"For two reasons we assume that the reports about Mr. Roosevelt's hunting program refer to the pursuit of living creatures with a camera, rather than with a rifle or double-barreled shotgun," says the New York *Sun*.

"The first is that he is too good a sportsman to select as the field of his hunting exploits territory where the game has been taught to regard man as its friend, not its enemy. Tame birds, tame deer, half-tame carnivora are not targets that appeal to Mr. Roosevelt. He might almost as soon be expected to go a shooting in a zoological garden.

"The second reason is that the Act of May 7, 1894, 'To protect the birds and animals in Yellowstone National Park, and to punish crimes in said park, and for other purposes,' applies just as much to the President as to any other citizen. It is one of the laws which he has sworn to execute faithfully. He is not going to violate it in his own person for the sake of a few feathered or furred trophies of the hunt.

"*On this occasion, for rifle, read camera; for gunpowder, read dry plates or film cartridges; for shot, read snap-shot; for explosion, read exposure.*

"The circumstance that the President's chosen companion in the Yellowstone Park is the gentle-hearted Mr. John Burroughs, so much more of a naturalist than of a Nimrod, strengthens the belief that the vocabulary of the present trip needs this correction."

The PHOTO ERA takes a special interest in this outing of our Chief Magistrate, not only because of the President's conversion to camera work, the real sport of life, but also on account of his chosen companions, John Burroughs and his son, Julian, both of whom are contributors to the pages of the PHOTO ERA.

***Three-Color Photography*** "The exhibition of Dr. Miethe's three-color photographs, which is now being held in Berlin," says the *British Journal*, "has elicited an article from Dr. Carl Kaiserling on the present position of Ives' three-color process, which appears in the *Photographische Mitteilungen*. Notwithstanding the fact that Lipmann's is a direct method, giving very beautiful results, the inconveniences are so great that it has to give way to the indirect methods for commercial purposes. Among the indirect methods the struggle appears to lie between the Joly and Ives processes. Slight improvements in detail give first one and then the other the advantage, but at present there can be no doubt that Ives' process is first favorite in the public estimation. Dr. Kaiserling points out that Dr. Miethe's claim, strictly speaking, must be limited to an improvement in the color sensitiveness of the plate by the use of ethyl-red. This sensitiser appears to be the best hitherto used for the production of a panchromatic plate, and it is spoken of by Dr. Eder in very high terms. Dr. Miethe, perhaps with the enthusiasm of a discoverer, thinks the new sensitiser means finality for the process, as we scarcely need a better. But this was said six years ago of the Ives process, yet the struggle for first place has brought further improvements. Probably the next step will be the commercial introduction of a reliable, rapid panchromatic plate, sensitised with ethyl-red. Dr. Miethe's pictures are being very effectively exhibited by means of a lantern with three electric arc lamps of fifty amperes each. The condensers are protected by an intervening sheet of glass, and the light filters of colored water serve as a protection to the slides. Three rapid lenses identical in focus project the pictures upon the screen."

***The World's Fair and Photo Secession*** We publish elsewhere in this issue the correspondence of Alfred Stieglitz, Fellow of the Photo Secession, and Mr. J. C. Strauss, of St. Louis, professional photographer relative to the proposed photographic exhibition at the World's Fair in 1904.

The matter is one of vital importance to the photographic fraternity at large, for the reason

that on it depends the future standards of pictorial photography in this country, and it calls attention anew to the openly avowed purpose of the Photo Secessionists to hold up the interests of this vast country under the threat of a boycott.

Mr. Strauss, who is by common consent perhaps the leading professional photographer in the United States, declares that he does not care for a defense for himself in stating that the exhibition should be conducted on broad lines, and only asks for simple justice to the amateur and professional photographer generally. "I have no quarrel," he adds, "with the Photo Secession, but I do feel they should not be 'the whole show,' photographically, at our World's Fair. I hope some of their work will be displayed, but they should not be allowed to dictate who and what should be in the exhibition."

We believe this to be sound doctrine and good policy to pursue in the matter of a great enterprise like this one, which involves the photographic interests of the entire country.

The PHOTO ERA has already pointed out the absurdity of allowing the Photo Secessionists, a mere handful of workers who represent nothing but their own ideas, to make this exhibition.

While we are willing to allow that some of their members stand at the head of the list of pictorial photographers, we are not willing to concede that they are the whole thing in photography; much less should we allow that their decision alone should be final in the selection of prints for exhibitions like the World's Fair.

While their standards may be all right, so far as their particular school is concerned, they should not be the sole arbiters of the choice of the prints, as this would limit the selection to a chosen few, and would be a serious handicap to the success of the exhibit as a whole.

We trust that this matter will be taken up and agitated by the photographic press in the near future, so that we may receive some light upon the subject.

***Fraudulent Old Masters*** An article on this subject has recently appeared in the *Nineteenth Century* magazine, by Douglass Langton, entitled "The Real Cimabue." The substance of the article is that Cimabue, the distinguished Florentine painter, was not the father of Italian painting, that Giotto was not his pupil, and that the famous Rucella Madonna in the church of Sta. Maria Rovella, hitherto attributed to Cimabue, is probably the work of somebody else; that, in short, no work exists that can be attributed to Cimabue, with any degree of certainty.

The matter is of special interest at this time, when there is so much agitation over the report that certain museums in Paris have been victimized by clever swindlers, and that some of the art treasures they have recently purchased, at great cost, are but clever forgeries. It is alleged that one picture, for which sixteen thousand pounds was paid, was a spurious painting, while a number of pictures in the Spitzer collection were likewise only copies.

In the section of Egyptian antiquities at the Louvre, in Paris, is the tiara of Saitapharnes, for which also sixteen thousand pounds has been paid, because it was supposed to be an original. A Parisian artist has recently declared, on oath, before a magistrate, that this tiara was made by him, when employed in a factory at Montmartre, from a model that was supplied him, and that the price paid for it was four thousand and five hundred francs. He confirms this statement by declaring that he put certain private marks upon it, being suspicious of the destination of his work; and that, later on, he learned that the tiara had been offered for sale to the British Museum, where the fraud was discovered. This same artist also declares that there have existed in Paris regular manufactories for ancient mummies and sarcophagi, and that these were sent out to Egypt and afterward returned to France, duly authenticated. If this be true, it might be well to examine the contents of many of our art museums and our public and private collections, to discover, if possible, how many forgeries or imitations they may contain. All this, of course, is of interest to the photographer, and is proof again, if any were needed, of the necessity of photographing originals to prevent the public from being imposed upon in its purchase of works of art. A good photograph would preserve the original sufficiently well to prevent anything like an attempt to palm off a bogus for an original picture.

# Railroad Photography and Gardening

A HIDDEN TOOL-HOUSE — Auburndale

RAILROAD photographs are more pictorial now than ever before. The reason is plain. Flowers are invading the domain of cinders, and the new movement to make railways beautiful is working a transformation along the lines of some of the more important American railroads. The value of the movement from an artistic point of view is obvious; and to many railroad officials such expense as was involved has seemed amply justified, in view of the added attractiveness of the towns which they served, — an attractiveness which they hoped might be a factor in bringing in residents and building up the permanent passenger traffic of the road.

The chief characteristics of the old-time station were pretty apt to be ugliness and untidiness, with only occasional attempts to make them neat and pleasant to look at. Here and there a station-agent tried to beautify his grounds according to a better taste, if only by the often primitive means of "carpet gardening," with flowers blooming geometrically in summer, and empty beds of dirt and cinders in winter; and here and there, also, the activities of a local improvement society were brought to bear on the problem. A comprehensive application of the idea, however, was developed in the early eighties by three Eastern roads, almost simultaneously, — the Pennsylvania, the Old Colony, and the Boston & Albany. Of these the Boston & Albany — now a part of the New York Central — offers in many ways the best example to be found anywhere of economically adapting simple means at hand to the necessities of a far-reaching and permanent scheme, an essential feature of which is the use of hardy native trees and shrubs in such a way that the station grounds shall be attractive not only in summer, but in the late autumn and even in winter.

The plan is intended in time to include the whole road, from terminus to terminus, and is now in nearly complete operation on what is called the Newton Circuit, which comprises a circle of suburban towns near Boston. The Circuit passes by twenty-one rural stations. At one point it touches the great Metropolitan park system of Boston, which has been called the most comprehensive system of public pleasure grounds in the world, and it connects a chain of suburban

STATION, AUBURNDALE, MASS. — B. & A. R. R.

RIVERSIDE STATION

Boston & Albany R. R.

towns remarkable for beauty and orderliness. The situation was, therefore, in many ways ideal for the development of an out-door æsthetic problem. The road has been fortunate, too, in having the cooperation of the Arnold Arboretum, the Harvard tree museum, which is now incorporated in the park system of Boston proper. Prof. Charles S. Sargent, director of the Arnold Arboretum, was then — as he is now — a member of the Boston & Albany directorate, and naturally, therefore, one of the first men likely to be interested in the possibilities of a plan for beautiful railroad gardening, as well as one of the best fitted to assume the management of it. The first practical step toward better things, however, was taken by Mr. E. A. Richardson (some twenty years ago), baggage-master of the Newtonville station. Mr. Richardson had no expert training as a gardener, but he possessed the instinctive love of order that is the first principle of all good horticulture. The station at Newtonville was no worse than others on the line, but he was not satisfied until he had set himself to making it better. His first encouragement came from an assistant engineer of the road, who furnished him with loam and sods, and from a few of the more public-spirited of the Newtonville people. What he was able to accomplish attracted the attention of his Newtonville neighbors — as was inevitable at a time when railway stations were the dreariest of all public buildings — and was brought to the notice of Professor Sargent. The matter of improvement, not only at Newtonville, but along the whole line, was taken up and approved by the Albany directors, several of whom, it may be noted, were personally interested in horticulture as an art, and were the quicker to realize the usefulness of beautiful stations, especially at suburban points, in bringing residents to the towns in the territory of their road.

The photographs of the accompanying stations along the road, show the marked improvement over the old buildings and mark an epoch in the progress of railroad photography and gardening.